

# 2021 Atlanta Music Festival Program



In 1910 four years after the Atlanta race riots, the Reverend Henry Hugh Proctor of First Congregational Church of Atlanta designed a concert series to promote racial reconciliation through the arts. Proctor’s “Atlanta Colored Music Festival” introduced Atlanta audiences, both black and white, to renowned African American concert musicians. Current Pastor Dwight Andrews revived his congregation’s music festival tradition in 2001 through association with Meridian Herald, a musical arts nonprofit led by Steven Darsey. A joint project of First Congregational Church and Meridian Herald, the Festival addresses the dynamic character of American music and arts through the lens of African American music in the classical tradition. This collaboration—that has included community partners such as Spelman, Morehouse Colleges and Emory University—is an annual event rooted in our city’s history exploring the intersection of social justice, racial reconciliation, and the arts. This year’s Festival, filmed and presented online in six daily videos, focuses on environmental justice—in particular the complex and troubled history of Atlanta’s Proctor Creek and the West Atlanta Watershed—a seminal Atlanta story, inspiring both artists and activism.

Our honorary chairs are Ambassador Andrew Young and Mrs. Carolyn Young and Rev. Gerald Durley and Mrs. Muriel Durley.

---

[Event Schedule](#)   [Biographies](#)   [Supporters](#)   [Confluence Steering Committee](#)

---

## Concert Program

January 30, 2021, 7:30 PM

Welcome Jane Thorpe, Executive Director, Meridian Herald  
Chair, Atlanta Music Festival

“Southern Song” Margaret Walker, poet Molly Samuel, reader

“Spring Clouds” Meridian Chorale Music: Trevor Weston (b. 1967)  
Pianist, Brent Runnels Text: Su Sunquin (1008-1048)  
Conductor, Steven Darsey Translation: John Knoeple  
and Wang Shouyi  
See [notes](#) from composer

spring clouds adrift upon the vast land  
their shadows wander  
the dark greens of the meadows

here and there a branch in blossom  
small bright greetings  
in the sheltering leaves

my solitary boat  
anchored at sundown  
an ancient ancestral temple  
close to the shore

I watch the tide  
slipping in so quietly  
and the ruffle of the wind and the rain  
on the river

Printed and performed with the kind permission of Spoon River Poetry Press

“Deep River” Morris Robinson, bass Spiritual arr. Harry T. Burleigh (1866-1949)  
Robert Henry, pianist

Deep river, my home is over Jordan.  
Deep river, Lord, I want to cross over into campground.

Oh, don't you want to go to that Gospel-feast?  
That Promised Land, where all is peace?

Deep river, Lord, I want to cross over into campground.

“Floodsong 2: Water Moccasin's Spiritual”

Douglass Kearney, poet

Thee Smith, reader

wade in the water  
wade in the water, children  
wade in the water  
god's gon' trouble the water

wade in the water  
wade in the water, children  
wade in the water  
god's gon' trouble the water

wade in  
wade in  
wade in  
trouble

in the water  
the water children  
in the water  
trouble the water

god's  
children  
gon'  
in the water  
trouble  
in the water  
trouble  
in the water

water  
water  
water  
god's gon'

Printed and read with permission.

“Wade in the Water”

Wanda Yang Temko, soprano

Spiritual, arr. Trevor Weston  
Brent Runnels, pianist

Wade in the water. Wade in the water children, Wade in the water, God's goin' a trouble the water. ...  
God's goin' a trouble the water See that band all dressed in white, God's goin' a trouble the water, the  
leader looks like the Israelite, God's goin' a trouble the water. See that band all dressed in red, God's  
goin' a trouble the water, it looks like the band that Moses led, God's goin' a trouble the water. Wade in

the water, wade in the water children, wade in the water. God's a goin' a trouble... God's a goin' to trouble... trouble... God's a goin' a trouble the water.

"Children of the Mississippi"

Sterling Brown, poet

Thee Smith, reader

These know fear; for all their singing  
As the moon thrust her tip above dark woods,  
Tuning their voices to the summer night,  
These folk knew even then the hints of fear.  
For all their loafing on the levee,  
Unperturbedly spendthrift of time,  
Greeting the big boat swinging the curve  
*"Do it, Mister Pilot! Do it, Big Boy!"*  
Beneath their dark laughter  
Roaring like a flood roars, swung into a spillwater,  
There rolled even then a strong undertow  
Of fear.

Now, intimately These folk know fear.  
They have seen  
Blackwater creeping, slow-footed Fate,  
Implacably, unceasingly  
    Over their bottomlands, over their cornshocks,  
    Past highwater marks, past wildest conjecture,  
    Black water creeping before their eyes,  
Rolling while they toss in startled half sleep.

*De Lord tole Norah  
Dat deflood was due,  
Norah listened to the Lord  
An' got his stock on board,  
Wish dat de Lord  
Had tole us too.*

These folk know grief.  
They have seen  
Black water gurgling, lapping, roaring,  
Take their lives' earnings, roll off their paltry  
Fixtures of home, things as dear as old hearthgods.  
These have known death  
Surprising, rapacious of cattle, of children,  
Creeping with the black water  
Secretly, unceasingly.

*Death pick out new ways  
Now Jo ' to come to us,  
Black water creepin'*

*While folks is sleepin'  
Death on de black water  
Ugly an' treacherous.*

These, for all their vaunted faith, know doubt.  
These know no Ararat;  
No arc of promise bedecking blue skies;  
No dove, betokening calm;  
No fondled favor towards new beginnings.  
These know  
Promise of baked lands, burnt as in brickkilns,  
Cracked uglily, crinkled crust at seedtime,  
Rotten with stench, watched over by vultures.  
Promise of winter, bleak and unpitying,  
No buoyant hoping now, only dank memories  
Bitter as the waters, bracken as the waters,  
Black and unceasing as hostile waters.

*Winter a-com in'  
Leaner dan ever,  
What we done done to you  
Makes you do lak you do?  
How we done harmed you  
Black-hearted river?*

These folk know fear, now, as bosom crony;  
Children, stepchildren  
Of the Mississippi ...

Printed and read with permission.

"Fy-er! (Fire!)"

Timothy Miller, tenor  
Brent Runnels, pianist

Hall Johnson (1888-1970)  
Langston Hughes, poet

"Fiyer" Fiyer, fiyer, Lord, Fiyer gonna burn-a ma soul. I ain' been good, I ain' been clean, Fiyer gonna burn-a ma soul. I been stinkin', low-down mean, Fiyer gonna burn-a ma soul. Tell me, Brother, do you b'lieve, Fiyer gonna burn-a ma soul? If yer want-a go to heav'n, Got to moan an' grieve. Tell me, Brother, can't you see? Fiyer gonna burn-a ma soul? Dem fi'ry flames wrapped all 'roun' me, Fiyer gonna burn-a ma soul.

Printed and performed with permission.

Commentary

Dwight Andrews

“you must walk this lonesome”

Evie Shockley, poet

Molly Samuel, reader

say hello to moon leads you into trees as thick as folk on easter pews dark  
but venture through amazing was blind but now fireflies glittering dangling  
from evergreens like Christmas oracles soon you meet the riverbank down  
by the riverside water bapteases your feet moon bursts back in low yellow  
swing low sweet chariot of cheese shines on in the river cup hands and sip  
what never saw inside a peace be still mix in your tears moon distills distress  
like yours so nobody knows the trouble it causes pull up a log and sit until  
your empty is full your straight is wool your death is yule moonshine will do  
that barter with you what you got for what you need draw from the river like  
it is well with my soul o moon you croon and home you go

Printed and read with permission.

“At the River”

Morris Robinson, bass

Aaron Copland (1900-1990)

Shall we gather by the river,  
Where bright angel feet have trod;  
With its crystal tide forever  
Flowing by the throne of God?

Refrain:

Yes, we'll gather by the river,  
The beautiful, the beautiful river;  
Gather with the saints at the river  
That flows by the throne of God.

Soon we'll reach the shining river,  
Soon our pilgrimage will cease;  
Soon our happy hearts will quiver  
With the melody of peace. [Refrain]

“Flounder”

Natasha Trethewey, poet

Molly Samuel, reader

*Here, she said, put this on your head.*  
She handed me a hat.  
*You 'bout as white as your dad,*  
*and you gone stay like that.*

Aunt Sugar rolled her nylons down  
around each bony ankle,  
and I rolled down my white knee socks  
letting my thin legs dangle,

circling them just above water  
and silver backs of minnows

flitting here then there between  
the sunspots and the shadows.

*This is how you hold the pole  
to cast the line out straight.  
Now put that worm on your hook,  
throw it out, and wait.*

She sat spitting tobacco juice  
into a coffee cup.  
Hunkered down when she felt the bite,  
jerked the pole straight up

reeling and tugging hard at the fish  
that wriggled and tried to fight back.  
*A flounder, she said, and you can tell  
'cause one of its sides is black.*

*The other side is white, she said.*  
It landed with a thump.  
I stood there watching that fish flip-flop,  
switch sides with every jump.

Read and recorded with permission of the author. From *Monument: New and Selected Poems*,  
Houghton Mifflin Harcourt, 2018, pages 8-9.

“Der Doppelgänger”      Morris Robinson, bass

Franz Schubert (1797-1828), music  
Heinrich Heine, poet  
Robert Henry, pianist

The night is quiet, the streets are calm,  
In this house my beloved once lived:  
She has long since left the town,  
But the house still stands, here in the same place.

A man stands there also and looks to the sky,  
And wrings his hands, overwhelmed by pain:  
I am terrified – when I see his face,  
The moon shows me my own form!

O you Doppelgänger! you pale comrade!  
Why do you ape the pain of my love  
Which tormented me upon this spot  
So many a night, so long ago?

“Young Soul”

Amiri Baraka, poet

Thee Smith, reader

First, feel, then feel, then  
read, or read, then feel, then  
fall, or stand, where you  
already are. Think  
of your self, and the other  
selves ... think  
of your parents, your mothers  
and sisters, your bentslick  
father, then feel, or  
fall, on your knees  
if nothing else will move you,  
    then read  
    and look deeply  
    into all matters  
        come close to you  
    city boys--  
    country men  
  
    Make some muscle  
    in your head, but  
    use the muscle  
    in yr heart

With permission via Chris Calhoun Agency.

“Rivers of Living Water”

Trevor Weston, music  
    Meridian Chorale  
    Trey Clegg, organist  
Steven Darsey, conductor  
See [notes](#) from composer

Out of his heart shall flow rivers of living water.  
A river flowing in a parched land.  
"If anyone thirst, let him come to me and drink."  
Out of his heart shall flow rivers of living water.

“Songs for the People”

Frances E. W. Harper, poet

Molly Samuel, Thee Smith, readers

Let me make the songs for the people  
Songs for the old and young;  
Songs to stir like a battle-cry  
Wherever they are sung.  
  
Let me make the songs for the weary,



## Notes from composer Trevor Weston

In 2003, I received a residency to compose at the Virginia Center for the Creative Arts (VCCA) in Amherst, VA. During my 10-day stay, I completed three pieces: Two choral commissions; ***Spring Clouds*** and ***Rivers of Living Water***, and ***Rouge***, for string quartet. In ***Rouge*** I explored a “forced synesthetic” response to Robert Motherwell’s ***Redness of Red*** painting for a museum concert I organized with a friend (“forced” because I am not a synesthete). I arrived at the VCCA from Charleston, SC in early March 2003 at night in the middle of a snow storm. It was unclear if my car would make it up the hilly driveway because the snowfall was so heavy. Spring came a couple days later after I finished ***Rouge*** and as I started to work on ***Spring Clouds***. The harmonic vocabulary for this work literally tried to represent the cleansing change from winter to spring as clouds wafted between the melting snow and sunlight moving across the rolling mountainside. My residency bisected a busy semester teaching at the College of Charleston. I used the time to explore new harmonic material. ***Rivers of Living Water*** benefited from the musical new harmonic colors I explored in ***Spring Clouds*** and the dramatic change of seasons I experienced as old turned to new at the VCCA very quickly. The pitch material for ***Rivers of Living Water*** mixed the Lydian and Mixolydian modes with more modern blue note chromatic inflections as a representation of the old meeting the new. The piece ends with a double leading tone medieval cadence as final gesture of closure, combining old and new ideas. All three pieces were composed as a response to nature or, more accurately, pieces that represent lessons I learned from observing nature during the residency.

### **Meridian Chorale**

Anne-Marie Spalinger

Wanda Yang Temko

Magdalena Wór

Robert Henry

Timothy Miller

Alan Robert

August Bair

Tim Gunter

### **Keyboards**

Trey Clegg

Robert Henry

Brent Runnels

### **Readers**

Molly Samuel

Thee Smith

## Biographies

### **MORRIS ROBINSON**

Morris Robinson is considered one of the most interesting and sought-after basses performing today. An Atlanta native, Mr. Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute. He was recently named Artistic Advisor to the Cincinnati Opera. He is also a member of the Atlanta Opera's Company Players for the 20/21 season where he will appear in various concerts, recitals, and education outreach events throughout the year. Mr. Robinson regularly appears at the Metropolitan Opera, where he is a graduate of the Lindemann Young Artist Program. He has also appeared at the San Francisco Opera, Lyric Opera of Chicago, Dallas Opera, Houston Grand Opera, Boston Lyric Opera, Pittsburgh Opera, Opera Philadelphia, Seattle Opera, Los Angeles Opera, Cincinnati Opera, Boston Lyric Opera, Opera Theater of St. Louis, Teatro alla Scala, Volksoper Wien, Opera Australia, and the Aix-en-Provence Festival.

### **TIMOTHY MILLER**

Tenor Timothy Miller has degrees from Morehouse College and the Mannes College of Music in New York City. He made his operatic debut in Mozart's *Die Zauberflöte* and has participated in the International Institute of Vocal Arts in Chiari, Italy, and the Bay Area Summer Opera Theatre Institute in San Francisco. On the voice faculty of Morehouse College, he is renowned for his frequent appearances with the Atlanta Opera and at home games of the Atlanta Braves.

### **WANDA YANG TEMKO**

Soprano Wanda Yang Temko is a respected singer, voice teacher, and arts advocate. She holds a doctorate in voice performance from the Indiana University Jacobs School of Music in Bloomington, Indiana along with degrees from Georgia State University and Emory University. Sought after as a recitalist and soloist, recently she performed the role of Evangelist in David Lang's *Little Match Girl Passion* with Kinnara. She is featured on New Trinity Baroque's recording of Christmas Cantatas and Concertos on *Édition Lilac*. She also performs and records with the Meridian Chorale and the Grammy-Award-winning Atlanta Symphony Orchestra Chorus. Dr. Yang Temko maintains an active private voice studio in Atlanta and teaches at The Paideia School and Oglethorpe University.

### **TREY CLEGG**

Trey Clegg is nationally known in the field of choral conducting and organ performance. He is recognized in both areas for his clarity, expression, and passion. Clegg is the founder and director of the Trey Clegg Singers. In less than three years, this choral ensemble has garnered national attention and recently received an invitation to perform on Carnegie Hall's Featured Artist Series. Clegg is also an instructor of Music at Spelman College and Organist and Director of Choirs at First Congregational Church, UCC. In 2018 Trey was named Choral Director of Atlanta's first professional African American vocal ensemble, The Atlanta AfriClassical Chorale.

### **ROBERT HENRY**

Robert Henry is an internationally distinguished pianist, winning universal acclaim as orchestral soloist, recitalist, accompanist, and chamber musician. Career highlights include recitals at Carnegie Hall, the Kennedy Center, and Wigmore Hall, with critics praising his "flawless technique, smooth and limpid phrasing, exciting programming." Henry earned a Doctor of Musical Arts degree from the University of Maryland, with additional studies at the Glinka Conservatory in St. Petersburg, Russia. He is Choirmaster

of the St. George's Episcopal Church in Griffin, Georgia, and is Artist-in-Residence at Kennesaw State University.

### **BRENT RUNNELS**

Brent Runnels has fashioned a broad and diverse musical career as a performer, arts administrator, educator, and musical entrepreneur. The first-prize winner in the New Orleans International Piano Competition, Runnels has performed with the Atlanta Symphony Orchestra, the Prague Radio Symphony, and has given recitals in London, Prague, New York, Chicago, Los Angeles, Sydney, and Atlanta. As a jazz pianist, he has performed with jazz artists Jon Faddis, Clark Terry, Gene Bertoncini, Lou Soloff, Laurie Holloway, and others. Maintaining a strong commitment to arts education and support for the performing arts, he is executive and artistic director of Jazz Orchestra Atlanta, a not-for-profit organization that conducts summer jazz music camps and presents jazz performances. He has taught at several distinguished universities and is currently senior lecturer in music at Oglethorpe University. A native of Maryland, Runnels earned a doctor of musical arts degree from the Manhattan School of Music, receiving the school's highest graduate honor, the Harold Bauer Award.

### **MOLLY SAMUEL**

Molly Samuel joined WABE as a reporter in November 2014. Before coming on board, she was a science producer and reporter at KQED in San Francisco, where she won awards for her reporting on hydropower and on crude oil. Molly was a fellow with the Middlebury Fellowships in Environmental Journalism and a journalist-in-residence at the National Evolutionary Synthesis Center. She's from Atlanta, has a degree in Ancient Greek from Oberlin College and is a co-founder of the record label True Panther Sounds.

### **THEE SMITH**

Theophus "Thee" Smith was educated at Phillips Exeter Academy (NH), St. John's College (Annapolis), Virginia Theological Seminary (Alexandria), and the Graduate Theological Union (Berkeley). His academic and teaching specialties include philosophy of religion, African American religious studies, liberation theology, and religion and violence. Since 1987 he has lived and worked in Atlanta, Georgia, USA, teaching in Emory University's undergraduate Department of Religion and Graduate Division of Religion. In addition, Rev'd Smith is a priest in the Episcopal Diocese of Atlanta at the Cathedral of St. Philip, active in the Atlanta Chapter of the Union of Black Episcopalians (UBE), and a board member of the international Community of the Cross of Nails. Thee Smith's consulting expertise, workshop facilitation, and speaking engagements are available through Thurman Reconciliation Initiatives (TRI) Inc., a research and educational consultancy that provides "faith-based resources for conflict transformation and social change."

### **STEVEN DARSEY**

Steven Darsey, music director for the Atlanta Music Festival, is founding artistic director of Meridian Herald for which he conducts the professional Meridian Chorale. He received a doctorate in choral conducting from Yale University and has prepared choruses for Sir David Willcocks and Robert Shaw. His book, *The God of Abraham, Isaac, and Jacob: Music and Worship*, was released to critical notice. His many compositions include an oratorio setting of Georgia poet Sidney Lanier's "The Marshes of Glynn." In 2018 he was honored with permission from the Robert Frost Estate to publish his cycle of four settings of Frost poems.

## **DWIGHT ANDREWS**

Dwight Andrews, composer, musician, educator and minister, joined the Emory College faculty in 1987. A native of Detroit, Dr. Andrews is Professor of Music Theory and African American Music at Emory University and Senior Minister of First Congregational United Church of Christ in Atlanta. He received his Bachelor's and Master's Degrees in Music from the University of Michigan. He continued his studies at Yale University, receiving a Master of Divinity Degree and a PhD in Music Theory. Andrews served as music director for a number of Broadway productions of August Wilson's plays. He is the recipient of numerous awards including a 2005 Lexus Leader of the Arts Award, a Mellon Fellowship and Emory University's Distinguished Teacher Award. He is artistic director of the Atlanta Music Festival.

## **JANE THORPE**

Meridian Herald Executive Director Jane Thorpe is a retired partner of Alston & Bird. Jane was one of the most successful and highly regarded mass tort litigators in the U.S. Throughout her 35 years of law practice and in her retirement, Jane has served on and chaired the boards of local and international nonprofits, including The Task Force for Global Health, Meridian Herald, and Capitol Area Mosaic, and she has served on the Boards of Visitors for both the University of Georgia and Emory University. Jane was honored by the Atlanta Business Chronicle in 2015 as Outstanding Director for her work with The Task Force for Global Health, and in 2017 was named Arts Advocate for Emory University.



### **THANKS TO CONFLUENCE STEERING COMMITTEE**

#### **Sally Sears, Chair**

Jeannine F. Addams

Lynne Alston-Leonard

Dwight Andrews, First Congregational Church of Atlanta

Barbara Antley

August Bair, Meridian Herald

Patricia Barmeyer

Kay Betts

Barbara Coble

Tanya Coleman

Steven Darsey, Meridian Herald

Caitlin Dean

Sally Dean  
Megan Desrosiers, 100 Miles  
Elizabeth Dubose, Ossabaw Island Foundation  
George Dusenbury, Trust for Public Lands  
Darryl Haddock, West Atlanta Watershed Alliance  
Vialla Hartfield-Mendez, Emory University  
Royce Hayes  
Emily Hirn  
Rosemary Magee  
Laura McCarty, Georgia Humanities Council  
Katherine Mitchell  
Chris Nelson, Chattahoochee Nature Center  
Na'Taki Osborne Jelks, West Atlanta Watershed Alliance  
Hannah Palmer, Finding the Flint  
Martha Pearson  
Catherine Ridley, 100 Miles  
Tracie Sanchez  
Sally Sears, South Fork Conservancy  
Quanda Smith, West Atlanta Watershed Alliance  
Alicia Thompson, Chattahoochee Nature Center  
Jane Thorpe, Meridian Herald

**THANKS TO THE SUPPORTERS OF THE 2020-2021**

**ATLANTA MUSIC FESTIVAL AND MERIDIAN HERALD SEASON**

**SPECIAL THANKS TO EMILY HIRN FOR HER DONATION OF TWO PAINTINGS OF PROCTOR CREEK AND TO  
SALLY SEARS AND ALICIA THOMPSON FOR DONATIONS OF OUTDOOR FUN!**

**Founding Patron \$25,000+**

Community Foundation for Greater Atlanta  
Jane and Wayne Thorpe

**Sustaining Patron \$10,000+**

Anonymous  
Sally and Peter Dean  
Georgia Council for the Arts  
Piedmont Charitable Foundation  
Sally Sears

**Patron \$5,000+**

John F McMullan  
Stuart and Kathleen Gulley  
Ginger Hicks Smith  
Bernard Taylor

**Major Supporter \$2000+**

Steven Darsey  
Dr. Robert Malamis  
Martha and Al Pearson  
Lee and Dick Van Leuvan  
Woodward Academy

**Supporter \$1000+**

Barbara Antley  
Oliver Brooks  
Charles Cottle  
Glenn Kellum  
Gretchen Nagy and Allan Sandlin  
John Sibley

**Contributor \$500+**

Paul Anderson  
Alston & Bird  
Lynn Hart  
Mary and Ray Maynard  
McBrayer Family Foundation  
Marsha Scott and James Long  
Poul Olson

**Friend \$100+**

Sarah Adams  
Jeannine F Addams  
Hon. Doris Downs and Stephen Andrews  
Claire and Ross Arnold  
Elizabeth Asbury  
Paula Lawton Bevington  
Brenda and Cary Bynum  
Hon. Valerie E. Caproni  
Ann Curry  
Carolyn Cushing  
Marilyn Devnich  
Alice and Art Domby  
Elizabeth and Hugh Garrett  
Laura and John Hardman  
Lesley Hudson  
Ruth Kirby Sanders  
Robert MacGregor  
Julie Martin  
Pearl and Tom McHaney  
Joan and Nicholas Mencher  
Katherine Mitchell  
Harold Newton

Latrell Oliver  
Victor Reinhold  
Tracie Sanchez  
Charlotte and Tom Shields  
Andrea Stokfisz  
Donna and Nill Toulme  
Lydia Walker  
Emily and James Washburn  
Jane and Ed Weldon  
Katherine Whitehead

---

## **Atlanta Music Festival 2021**

### **Schedule of Events**

#### **Monday, January 25, 2021, 7:30 p.m. glo movement artists**

*i came to explore the sun, of something more permanent, the moves are maps* is a new site-based research piece by artist and choreographer Lauri Stallings, for glo, consisting of new sculpture and choreographies in 3 sites along Proctor Creek, all envisioning southern women's experiences. Starring Georgia moving artists Ashley Ianna Daye, Christina Hiroko Kelly, and Mechelle Tunstall, the work is about how southern women help one another with female strength, to hold questions about physical and emotional strategies for coming together, and deep listening, while shifting the understanding of dance from traditional studio practice to a more sculptural base of transforming the social environment. Offering the river as an action and verb, and water as movement, Stallings actively challenges us to slowly navigate through the entire space, and together, think about what water can teach the South about gender, intimacy, equity, collaboration, and collective power. *i came to explore the sun, of something more permanent, the moves are maps*, is glo's first work for film and producers Meridian Herald, and is stitched together in collaboration with writer and filmmaker Hal Jacobs. The film's reduced time with glo, approximately 27 minutes, can be regarded as a positive element because it does not overwhelm us, and allows us to dedicate our full attention to every spectrum of nature and woman.

#### **Tuesday, January 26, 2021, 7:30 p.m. History of the West Side with Rev. Skip Mason/Proctor Creek's Environmental History with Will Bryan**

You think you know your hometown's history? You'd be surprised at what you don't know about the west side of Atlanta. Take a tour with Rev. Skip Mason, host of the Facebook page Vanishing Black Atlanta and pastor of West Mitchell Street CME. Take a walk with environmental historian Will Bryan and learn how the environmental justice movement may have had its birth in the westside of Atlanta at Proctor Creek with the Reverend A.C. Ward and his congregants at Mt. Temple Baptist Church.

**Wednesday, January 27, 2021, 7:30 p.m. Seeing Proctor Creek through the Eyes of Future Environmentalists/Artists**

Students and teachers from Booker T. Washington High School create art on the Proctor Creek PATH following a visit to the creek's plastic trap led by Darryl Haddock of West Atlanta Watershed Alliance. Yinzi Kong of the Vega String Quartet performs "water" music and plein air artist Emily Hirn paints a view of the creek, working on-site, in the moment.

**Thursday, January 28, 2021, 7:30 p.m. Dwight Andrews and Radcliffe Bailey**

Dwight Andrews' interview of Radcliffe Bailey includes a walk through the artist's studio and a discussion of the influence of the environment, music, and history on Bailey's art, with particular attention to his newest work to be installed at Cascade Springs in the West Atlanta watershed.

**Friday, January 29, 2021, 7:30 p.m. Science and Environment and Community Activism: The story of the West Atlanta Watershed Alliance (WAWA)** This event features WAWA's Darryl Haddock and Dr. Na'Taki Osborne Jelks. The organization has worked for 30 years to improve water quality in Proctor and Utoy Creeks. Haddock and Osborne Jelks explain the science of creek restoration and how the communities around the creeks have been galvanized to work for environmental justice in the watershed.

**Saturday, January 30, 2021, 7:30 p.m. Concert with Morris Robinson, Timothy Miller, Wanda Yang Temko, and the Meridian Chorale**

Concert featuring internationally acclaimed bass opera singer Morris Robinson, tenor Timothy Miller, and the Meridian Chorale performing an array of works about water and the natural world, including pieces by African American composer Trevor Weston. Molly Samuel and the Reverend Thee Smith read poetry by Black artists. Steven Darsey conducts; Dwight Andrews gives remarks.

